

## THE TRANSLATION OF SEX-RELATED LANGUAGE IN TV SERIES: ANALYZING THE FICTIONAL SPEECH OF LGBTQ+ CHARACTERS

SONIA GONZÁLEZ CRUZ  
UNIVERSITAT POMPEU FABRA

soniaglcruz@gmail.com

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**Abstract:** In recent years, there has been a notable rise in the portrayal of LGBTQ+ characters in TV series available on online platforms. This poses a challenge for translators from a linguistic, social and cultural perspective, as they need to deal with the transference of fictional speech according to diverse identities. In this respect, translators are not only in charge of translating the fictional speech for a given audiovisual product to be either subtitled or dubbed into a different language, but they have the role of conveying and preserving LGBTQ+ characters’ identities accurately. The objective of this paper is to analyze the translation of sex-related language in TV series with LGBTQ+ representation. On the basis of a selected corpus of two different English-language TV series (*Euphoria* and *Sex Education*), this descriptive study analyzes the fictional speech of several LGBTQ+ characters and focuses on the translation of sex-related language from English into Spanish in both their dubbed and subtitled versions. The translation strategies used to render sex-related conversations when translating audiovisual fiction are discussed throughout the study in order to show different ways of facing the translation of specific sexual expressions. In this respect, the study intends to highlight the fact that all decisions made when translating fictional conversations that LGBTQ+ characters have about sex may have an influence on the representation of several topics such as sexuality, gender or identity. The study also discusses how other aspects such as the translation of inclusive language and the expression of gender identity may also affect the portrayal of LGBTQ+ characters.

**Keywords:** audiovisual translation; LGBTQ+; sex-related language; subtitling; dubbing; gender; identity; sexuality; sexual orientation; descriptive analysis.

## **1. Introduction**

The representation of LGBTQ+ characters in TV series on streaming platforms has experienced a significant surge in recent years, signaling a growing trend towards inclusivity and diversity in the media. Translating LGBTQ+ fictional speech, particularly when it involves sex-related language, presents notable and unique challenges for translators. Preserving essential aspects such as gender identity and, specifically, non-binarism, becomes crucial while navigating the complexities of translating diverse identities. Thus, translators face the challenge of finding suitable ways to translate sexual expressions, ensuring comprehension for all types of audiences. Furthermore, translating fictional speech for genderqueer, non-binary, and transgender characters requires meticulous attention to accurately depict and maintain their identities. Therefore, the translation process entails an understanding of the cultural, social, and linguistic nuances associated with LGBTQ+ representation.

In this article, a descriptive study analyzes the translation of fictional speech containing sex-related language in the series *Euphoria* and *Sex Education*. The analysis will cover the translation from English into Spanish of different dialogues in both their dubbed and subtitled versions. The study will focus on the translation of fictional speech about sex and sexuality for different LGBTQ+ characters, considering various intrinsic aspects such as gender and identity. An analysis comparing the subtitled and dubbed translated versions will be presented in order to analyze any different meanings or nuanced messages. The analyzed fragments will serve as illustrative examples of potential translation strategies to be used by translators when encountering sex-related language in LGBTQ+ fictional audiovisual contexts. By examining the different translation strategies applied, the study aims to shed light on the intricate decisions made by translators in rendering sex-related language in LGBTQ+ fictional audiovisual contexts. As the translation of identities carries significant impact on audiences, translation strategies for rendering sex-related language in LGBTQ+ contexts will be examined taking into account the meaning and nuances of the message transferred and its alignment with the specific identity of each character.

## **2. LGBTQ+ studies and Audiovisual Translation**

In the last two decades, the number of LGBTQ+ studies related to translation has remarkably increased and the application of gender-focused theories to AVT studies has witnessed significant development since the early 2000s. Within the framework of translation, Baer and Kaindl (2018) present the first book-length publication which provides a critical exploration of the emerging field of research on the queer dimensions within Translation and Interpreting Studies. This volume analyzes the intricate relationship between translation and queer aspects of sex, gender, and identity. Concerning audiovisual translation, von Flotow and Josephy-Hernández (2019) identify three primary approaches that address gender-related issues in audiovisual products. The first approach consists

of analyzing feminist materials and involves examining feminist themes and perspectives present in Anglo-American audiovisual products and exploring their translation into Romance languages. This approach analyzes how gender roles, representations and ideologies are portrayed in audiovisual texts and how they are conveyed through translation. The second approach focuses on analyzing the differences between subtitled and dubbed versions of Anglo-American source texts concerning gender. This approach intends to explore the different ways in which gender-related aspects such as linguistic choices, voice acting, and cultural norms are rendered in these two translation modes and its implications for the audience. The third approach centers on investigating source texts that contain gay and queer language and content, examining how these elements are dealt with in translation. This approach investigates the challenges and strategies employed in translating LGBTQ+ themes, identities and cultural references, and analyzes the impact on representation and audience reception in different linguistic and cultural contexts. The present study mixes both the second and third approach as it intends to analyze the sex-related language of LGBTQ+ characters while comparing their dubbed and subtitled translations into Spanish.

Different previous studies deal with the translation of LGBTQ+ fictional speech for audiovisual media and reflect on the translation strategies applied to render characters' gender or identity (Ranzato 2012, 2015; Sandrelli 2016; Díaz Pérez 2018; Pleguezuelos 2021). Ranzato (2012) examines the portrayal of the fictional language of homosexuals on screen in order to observe how Italian translators and dubbing adapters have approached the translation of gayspeak. From a semantic perspective, the study compares the gay lexicon between English and Italian in three different audiovisual products (*Angels in America*, *Six Feet Under*, and *The Boys in the Band*). In the same line, Ranzato (2015) presents a full analysis of the gayspeak fragments in the five seasons of the series *Six Feet Under* and focuses on the translation from English into Italian in the dubbed version. Concerning the dubbing of gayspeak from English into Italian, Sandrelli (2016) analyzes how fictional speech in LGBTQ+ series is manipulated or even censored in the gay-themed series *Queer as Folk*, *Queer as Folk* (US remake) and *The L World*. Another study which also analyzes the dubbing of gay identity in audiovisual media is the one conducted by Pleguezuelos (2021). In this case, the study focuses on analyzing the translation from English into Spanish of specific linguistic elements together with cultural references related to the LGBTQ+ community and humorous aspects in the series *Will & Grace*. As for contributions related to LGBTQ+ studies and subtitling, Díaz Pérez (2018) presents an analysis of twelve different movies by Pedro Almodóvar and examines the translation strategies applied to produce English subtitles for those audiovisual products. The study explores the representation of the characters' identities and the translation of dialectal features, gayspeak and swearwords. On the other hand, Villanueva (2019) compares the professional subtitles and the fansubs for the TV show *RuPaul's Drag Race*. His study focuses on analyzing the subtitling from English into Spanish and specifically the presence of microtextual features related to camp.

### ***3. The translation of sex-related language***

The presence of sex-related language and sexuality in fictional speech, particularly in relation to the representation of LGBTQ+ characters, presents a distinct set of challenges and complexities for translators. According to Santaemilia (2015), the act of translating the language of love or sex holds political significance. It is considered a delicate and nuanced task with profound rhetorical and ideological implications. Furthermore, it serves as a reliable indicator of the translator's stance towards prevailing concepts of gender and sexual identities, human sexual behaviors, and societal moral standards. Santaemilia (2015) reflects on the relation between the concepts of translation and sexuality and considers that the act of translating sexuality often perpetuates and reflects gender-based biases and societal constructs. In translation, established social norms that define what is considered moral or indecent are typically reinforced, although there is also the possibility, however limited, of challenging or defying them. It is important to recognize that translators are never neutral agents, and this is particularly true when dealing with sex-related language. Translators must make decisions that involve social attitudes, censorship, political or ideological constraints, economic or institutional pressures, and other influencing factors.

As for the translation of sex-related language in audiovisual media, some scholars such as Lung (1998) investigated the translation of sexual expressions from English into Chinese and found out that this type of expressions were mistranslated, omitted or manipulated to a certain extent. Also, Scandura (2004) reflects on the types of censorship imposed on subtitling, including self-censorship, and provides examples of mistranslation and undertranslation from English into Spanish of several fragments from various audiovisual products. On the other hand, Chiaro (2007) explores the translation of sex on Italian TV and analyzes the fact that those less normative sexual practices are usually toned down or omitted as being considered taboo for the target audience. Finally, the translation of sex-related language has also been analyzed in audiovisual texts that result from the adaptation of literary texts such J.K. Rowling's novel entitled *The Casual Vacancy*. In this study conducted by Santaemilia (2019), the Spanish dubbed version is examined based on different elements such as social morals, gender issues and diverse ideologies. These studies highlight the challenges and difficulties encountered when translating sex-related language within the context of audiovisual media. By examining specific examples of fictional speech and exploring different linguistic, cultural and social contexts, these contributions serve to illustrate how sex-related language is handled and transferred in the field of audiovisual translation.

### ***4. An analysis of the translation of sex-related language of LGBTQ+ characters***

In this section, the translation of sex-related language of LGBTQ+ characters in the series *Euphoria* and *Sex Education* is analyzed. A descriptive qualitative

analysis is performed to compare the subtitled and dubbed translations of the series from English into Spanish as for the translation of sex-related language and sexuality issues. The fictional speech of characters with different sexual orientations (gay, lesbian, pansexual) and diverse gender identities (cisgender, transgender, non-binary) is examined and the strategies used by translators to convey different intrinsic aspects related to gender, sexuality and identity are analyzed according to the expectations and perceptions of the target audience. It is worth mentioning that translators' decisions may also depend on the technical constraints of audiovisual translation itself, such as limited time and space, rather than solely on linguistic or sociolinguistic factors. In addition, the difference between providing a written form of the translation for the subtitled version or an oral form of the translation for the dubbed version also needs to be taken into consideration.

#### **4.1. Analysis of the translation of sex-related language of LGBTQ+ characters in *Euphoria***

*Euphoria* is an American series that first premiered on the subscription-based platform HBO in 2019. The show revolves around a group of high school students and their experiences as they navigate the complexities of adolescence. It explores various themes such as identity, love, drugs, sexuality, and trauma. The series provides an unfiltered portrayal of the challenges faced by young individuals in today's society. In *Euphoria*, the relationship between Jules Vaughn and Rue Bennett is a central storyline that explores the dynamics of their friendship and personal growth. Jules, portrayed by Hunter Schafer, is a transgender girl who moves to the town where the series is set, seeking a fresh start and hoping to find acceptance. Rue, played by Zendaya, is a cisgender girl struggling with drug addiction. Jules and Rue's connection begins when they meet shortly after Jules' arrival. They develop a strong bond and become sources of support for each other. Their relationship evolves over time, encompassing elements of friendship, romantic interest, and reliance. Jules represents a sense of freedom and exploration for Rue, who often depends on Jules for stability amidst her turbulent life. Jules, in turn, finds comfort in Rue's companionship and appreciates Rue's genuine acceptance of her transgender identity.

From a linguistic standpoint, it is important to note that the other characters consistently refer to Jules using she/her pronouns, reflecting her gender identity as a transgender girl. Jules seamlessly integrates with the rest of the characters and defies stereotypes often associated with transgender individuals. The focus of Jules' storyline extends beyond her transition, instead exploring the various challenges and experiences that can arise during childhood and adolescence. Throughout the series, there is a notable instance where Rue refers to Jules in a way that stands out linguistically. Instead of using the term "girl" to signify Jules' feminine gender, Rue opts to use the term "person". When it comes to translating this particular dialogue into Spanish, there are two different strategies used by translators. In the subtitled version, the translator follows the same linguistic path as the original text and uses the term "persona" to maintain the nuance intended by Rue's choice of words. This allows Spanish-speaking viewers to

experience the same linguistic distinction that English-speaking audiences encounter. On the other hand, in the dubbed version, the translation strategy differs slightly. In order to convey the same emphasis on Jules' feminine gender, the dubbed translation opts to mark the feminine gender explicitly, using a term that aligns with the Spanish language's gendered structure. This decision is made to maintain consistency with the character's portrayal and preserve her identity in an accurate way:

EN:                   She's not a sexual person.  
ES (Subtitled): No es una persona sexual.  
ES (Dubbed): No es una tía muy sexual.

Similarly, another example of gender omission when translating sexual expressions which make reference to a woman can be also found in a different fragment of this series. In this case, a cis-gender woman talks about her own sexual practices and refers to herself as a "fucking savage". It can be observed that in the dubbed version, the sexual expression is translated in a literal way effectively preserving the original sexual expression while meticulously emphasizing the character's gender by making use of the gender markers in Spanish. This deliberate emphasis ensures that the viewers fully grasp that the character in question is indeed a woman who fearlessly embraces her own sexuality. However, in the subtitled version the gender is not marked, and the sexual expression is translated into Spanish by using a modulation technique navigating the linguistic nuances to convey the intended meaning. Instead of overtly marking the gender of the character, the translator opts for a different approach. The sexual expression is reformulated into Spanish by maintaining the desired impact and omitting any explicit gender markers:

EN:                   I'm a fucking savage.  
ES (Subtitled): A mí me va lo fuerte.  
ES (Dubbed): Una puta salvaje.

Focusing on the relationship between Rue and Jules, there are some instances which reflect the sexual intercourse among these two characters. As for the translations of those sexual expressions, the decisions taken by translators in the dubbed and subtitled versions also differ in some cases. The following example illustrates that a non-explicit sexual expression in English has been literally translated into Spanish in the dubbed version while the same expression has been reformulated in the subtitled version. These varying translation choices demonstrate the complexities involved in conveying sexual expressions across different languages and cultural contexts. Despite the subtitled version containing a longer translation for this fragment, an unusual circumstance given the time and space constraints of subtitling, the translator adopts a more general perspective to provide an idiomatic and natural expression in Spanish. However, the dubbed version corresponds to a literal translation of the English version. In both cases, the translators face the challenge of preserving the intimacy and intensity of the scene while considering the sensitivities and cultural

expectations of the viewers and both of them provide a non-explicit translation for a sexual expression:

EN: I really wanna go down.  
 ES (Subtitled): Me gustaría hacerte de todo.  
 ES (Dubbed): Me apetece bajar.

Finally, another instance proves that translators of the dubbed and subtitled versions used different approaches and techniques when translating sex-related language in fictional speech. In this specific scene a close friend of Rue and Jules inquires about the nature of their relationship, questioning whether they are in love. Interestingly, both translators mark the feminine gender of the characters, yet the versions slightly differ from one another. In the dubbed version, the translator chooses to pursue a strategy of total equivalence, seeking to preserve the original dialogue as faithfully as possible. By adhering closely to the source material, the dubbed version maintains a direct and straightforward rendering of the friend's query, thereby reflecting the character's curiosity without introducing any additional implications. The subtitled version takes a slightly divergent path, opting to incorporate a synonym that conveys a much more colloquial tone. This choice adds a layer of subtlety and playfulness to the dialogue. It is worth noting that this alternative translation in the subtitled version could potentially be perceived as an implicit reference to the characters' sexual organs:

EN: You guys are in love, right?  
 ES (Subtitled): Estáis encoñadas, ¿no?  
 ES (Dubbed): Estáis enamoradas, ¿no?

#### **4.2. Analysis of the translation of sex-related language of LGBTQ+ characters in *Sex Education***

*Sex Education* is a popular British comedy-drama series that premiered on the streaming platform Netflix in 2019. The series is set in the fictional Moordale Secondary School, where Otis Milburn, the son of a sex therapist, and his classmate, Maeve Wiley, decide to set up a sex therapy clinic for their fellow students. The series presents a wide range of topics related to sex, relationships and identity, and tackles sensitive issues such as consent, sexual orientation, gender identity, body image and mental health. *Sex Education* features a diverse cast of characters, each grappling with their own insecurities, desires, and discoveries. In addition, the series stands out for its representation of LGBTQ+ characters, as it portrays several characters from various sexual orientations and gender identities, providing a platform for meaningful conversations about sexual diversity, acceptance, and self-discovery.

For instance, Ola and Lily's relationship in *Sex Education* is a significant portrayal of a same-sex relationship that develops and evolves throughout the series. Ola, who initially dates Otis Milburn, eventually realizes about her attraction to women and begins to explore her sexuality identifying herself as

pansexual. On the other hand, Lily is portrayed as a quirky and socially awkward character who navigates her own journey of self-discovery. When Ola and Lily first meet, their connection is built upon a shared interest in robotics and their mutual participation in the school's quiz team. As their friendship deepens, they begin to explore their feelings for one another, ultimately embarking on a romantic relationship. Their relationship is characterized by tenderness, support, and a shared sense of understanding. Ola and Lily serve as pillars of strength for one another as they navigate the complexities of their identities and the challenges that come with being in a same-sex relationship. Although the number of specific references to sexual intercourse among these two characters is relatively low, there are some differences as for the translation of the characters' gender and identity that can be remarked. When translating a characters' dialogue during a lesbian sexual intercourse, the feminine gender is marked in the subtitled version, whereas a modulation technique is applied in the dubbed translation without marking the feminine gender of the characters involved:

EN: Do you have to be so vigorous?  
ES (Subtitled): ¿Tienes que ser tan intensa?  
ES (Dubbed): No, no tan fuerte...

The series *Sex Education* also highlights the importance of LGBTQ+ representation by including non-binary characters like Cal. Cal's character serves as a powerful embodiment of the journey towards self-discovery and self-acceptance that many non-binary individuals experience. Throughout the series, Cal not only navigates their own personal struggles but also becomes a vocal advocate for the rights and visibility of non-binary people. They assert their preference for the use of they/them pronouns, which accurately reflects their non-binary identity. However, their choice is not always met with immediate acceptance, and they often encounter resistance and rejection from other characters. From a linguistic perspective, the dialogues in the original language deliberately aim to create a neutral language space by occasionally omitting the explicit use of pronouns when referring to Cal. This linguistic choice aligns with the character's non-binary identity, emphasizing the importance of gender neutrality and inclusivity. However, when translating the series into Spanish, translators face the challenge of preserving Cal's non-binary identity within the language's marked gender structure. To address this, translators employ various strategies to ensure that the non-binary identity is accurately conveyed. In one specific scene where Cal shares a kissing moment with Jackson, a cisgender boy, Jackson refers to Cal as a "beautiful" person. On the one hand, the translator of the dubbed version applies a transposition technique to avoid marking the gender of the character. In this way, the adjective is turned into a noun in the Spanish translation. On the other hand, the translator of the subtitled version marks the gender of the character by translating the expression literally and using the morpheme *-e*. The use of the morpheme *-e* aims to create a more inclusive language by offering a gender-neutral alternative to the traditionally gendered forms of masculine and feminine. It is often used in written and spoken contexts to promote gender inclusivity and to challenge the binary nature of the



Spanish language. This strategy allows translators to convey the nuances of gender identity more accurately:

EN:                    You're beautiful.  
 ES (Subtitled): Eres hermosa.  
 ES (Dubbed):    ¡Qué preciosidad!

As a final noteworthy example of *Sex Education*'s commitment to diverse representation, the series also shines a spotlight on the portrayal of gay characters, contributing to a variety of identities and experiences within the show's narrative. The character of Eric is portrayed as a confident young man who embraces his identity as a gay teenager. He fearlessly expresses himself and refuses to conform to societal expectations, breaking free from traditional gender norms and stereotypes. Throughout the whole series, he openly talks about his sexual orientation and sexual practices. For instance, in one scene where Otis is talking about his problems with masturbation, Eric answers by providing an explicit reference to his sexual organ. The translator of the dubbed version applies a literal translation technique but at the same time introduces a more colloquial equivalent term for the translation of the word "penis" into Spanish ("rabo"). The explicit reference is therefore maintained so as to keep the essence of the original sexual expression in the dubbed translation. However, the explicit reference is replaced by making a generalization or neutralization in the subtitled translation. In this way, the meaning of the original dialogue is maintained, but the tone differs slightly by providing a more formal expression to make reference to a specific sexual practice:

EN:                    At least I can touch my own penis.  
 ES (Subtitled): Al menos me puedo masturbar.  
 ES (Dubbed):    Al menos yo sí puedo tocarme el rabo.

In another specific scene in the series *Sex Education*, there is a complex and humorous sexual expression that arises, involving a wordplay related to Eric's nickname, "Tromboner". In this scene, Eric expresses his frustration over a fellow student who teases him by referring to the nickname. Eric explains that the reason behind the nickname "Tromboner" is a rather embarrassing incident that occurred during his time playing with the school's band. He confesses that he had an erection while performing, which led to his classmates associating the trombone instrument with his sexual arousal. Despite Eric's discomfort and annoyance with the nickname, the scene takes a humorous turn as the conversation unfolds. The dialogue involves wordplay and double entendres, with characters engaging in sexually suggestive banter while still maintaining a lighthearted tone. Throughout the analysis, it is often observed that literal translation or equivalence can be successfully employed to translate sexual fictional speech involving cisgender men or cisgender women characters regardless of their sexual orientation. This strategy aims to maintain the original meaning and intention of the dialogue while adapting it to the target language. By using this technique, translators strive to preserve the essence of the characters and their interactions. However, translators need to make use of

different strategies such as adaptation to provide more idiomatic and natural expressions in the target language, and also to succeed in translating humorous expressions related to sex and sexuality. In this particular case, there is no direct equivalence to translate this word game into Spanish, requiring translators to create a new expression that elicits the same humorous effect on the target audience. The word “Tromboner” in English entails a double meaning, as it can refer both to a person who plays the trombone and to an erection. As there is not a word in Spanish that conveys this double meaning, the expression needs to be adapted. However, the part in which the character clarifies that he cannot be a “Tromboner” because he actually plays the French horn has not been transferred completely into Spanish. The word that the translators chose to replace the English nickname (“Trom-polla”) does not make direct reference to the instrument that Eric plays, so the clarification he makes about the instrument afterwards does not convey the same meaning and intention as the original text:

- EN: He still calls me Tromboner. [...]. The nickname doesn't even make sense. I play the French horn.
- ES (Subtitled): Aún me llama Trom-polla. [...]. Mi apodo tampoco tiene sentido. Yo toco la trompa.
- ES (Dubbed): Aún me llama Trompolla. [...]. Y ese mote es ridículo. Sabrá lo que es una trompa...

## 5. Conclusions

The presence of LGBTQ+ characters in TV series from online platforms has seen a remarkable increase in recent years, highlighting the growing inclusivity and representation in the media. Translating LGBTQ+ fictional speech containing sex-related language while preserving essential aspects such as gender identity and, specifically, non-binarism poses significant challenges for translators. These challenges extend beyond the translation of sex-related language and encompass various contexts, as the difficulty of translating fictional speech increases when diverse identities also need to be conveyed. Translators need to deal with the challenges of translating sex-related language within a LGBTQ+ context and they must find a proper way of translating sexual expressions so that they become comprehensible for all type of audiences. In this way, it becomes crucial for translators to pay special attention to the translation of dialogues written for genderqueer or non-binary characters and transgender characters, ensuring that their identities are accurately portrayed and maintained. In addition, the translation process requires an understanding of the cultural, social, and linguistic intricacies associated with LGBTQ+ representation. The knowledge of translation techniques and strategies is essential but translators also need to be familiar with LGBTQ+ issues in order to use the adequate translation strategies to express and preserve LGBTQ+ characters' identities. Collaboration with experts in the field could also facilitate the accurate portrayal of LGBTQ+ identities, contributing to an authentic and respectful representation in the translated versions of TV series.

The translations of the TV series analyzed throughout this descriptive study (*Euphoria* and *Sex Education*) prove that sex-related language does not seem to be considered a taboo when translating from English into Spanish, as there are no omissions nor censorship in the audiovisual products that have been analyzed. However, it is noteworthy that the number of sexual scenes involving LGBTQ+ characters still lags behind those featuring heterosexual characters. The low presence of this type of content in the online platforms makes it difficult to analyze translators' strategies using a quantitative approach, as the number of instances is not representative enough. In this way, the fragments analyzed throughout this qualitative study are presented as examples of possible ways to proceed when encountering sex-related language in a LGBTQ+ fictional audiovisual context. In the fragments presented, translators use a wide variety of strategies to convey fictional speech and preserve characters' identities taking into account gender and inclusiveness. The comparison between the subtitled and dubbed versions of the different TV series analyzed in this descriptive study proves that in some cases translators' decisions differ when translating sex-related language for one AVT mode or another. These differences extend beyond the specific spatiotemporal constraints and characteristics of either dubbing or subtitling and that not only has a linguistic impact on the final product but also affects the portrayal of the characters as far as gender and identity are concerned. This also implies that the message is conveyed with a slightly different meaning from that of the original text, as in some fragments the subtitled and dubbed versions render messages with different nuances. As translation of identities is a sensitive topic which has a great impact on the audiences, the translation strategies to be used for the rendering of sex-related language in a LGBTQ+ context should be coherent and consistent. For this reason, each decision made during the translation process needs to be aligned with the specific character's identity to ensure consistency between the subtitled and dubbed versions. By acknowledging and adapting to the evolving landscape of LGBTQ+ representation in audiovisual content, translators can play a vital role in ensuring that diverse identities are accurately conveyed across different cultures and languages.

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